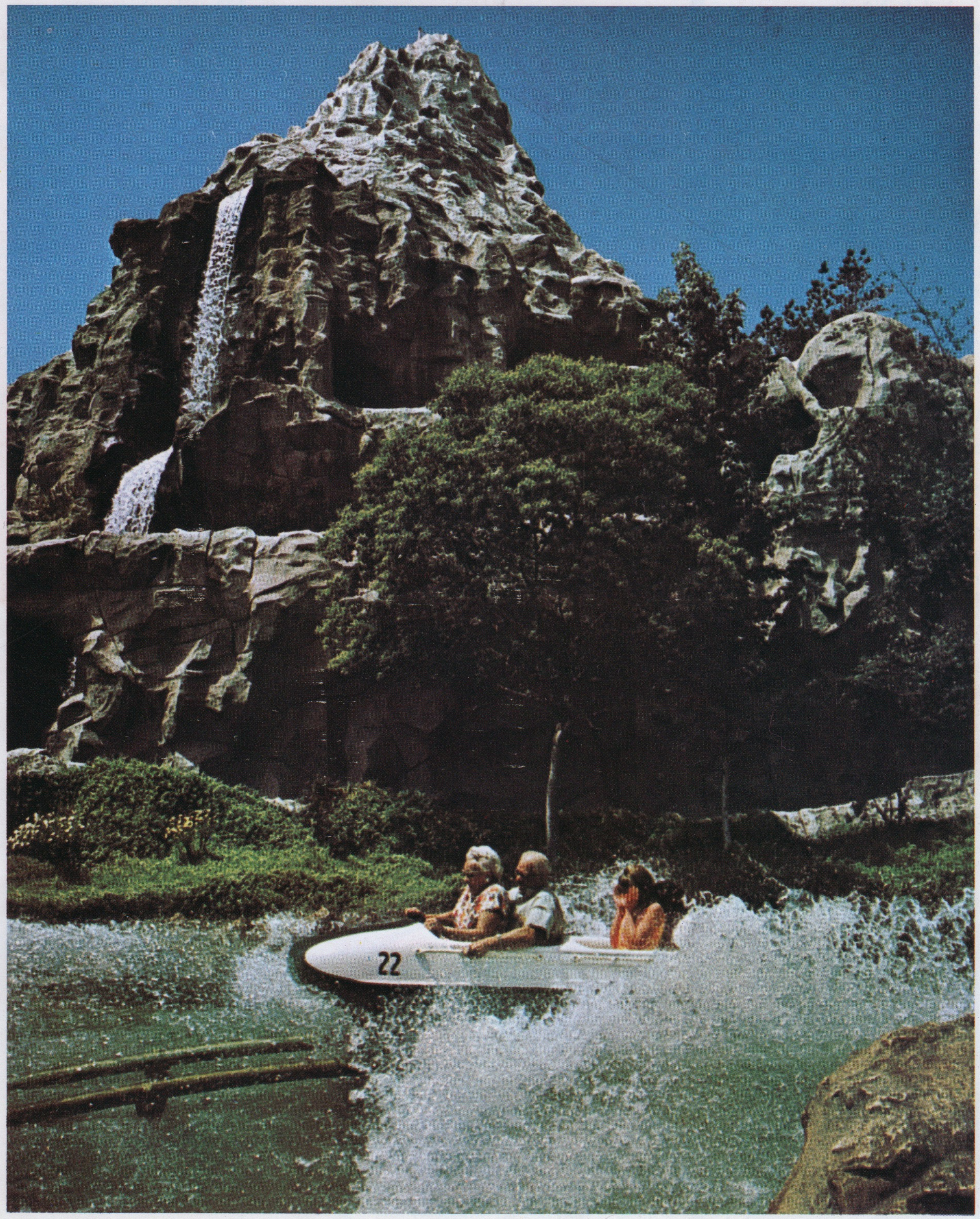
Disney News

OFFICIAL MAGAZINE FOR MAGIC KINGDOM CLUB FAMILIES

SUMMER 1971



Disney News SUMMER 1971

OFFICIAL MAGAZINE FOR MAGIC KINGDOM CLUB FAMILIES

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CHANGE OF ADDRESS

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COVER STORY: Zooming into dark tunnels, skimming behind waterfalls, careening around sharp curves, splashing into a large, glacier lake—these are some of the many thrills that make Disneyland's Matterhorn Bobsleds one of the most exciting attractions in the Park. And it's even more exciting when you keep your eyes open.

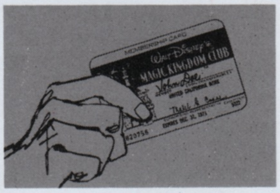
CONTENTS

Articles Page

SILVER PASS
Disneyland
ADVENTURES

Who Will Be Disneyland's 100 Millionth Guest? 1

20,000 Leagues Under The Sea 4



MKC Goes Nationwide 8

Summer Scene 10

And Now A Word From 12

In And Around Walt Disney Productions 14

Summer Ticket Information 16

Magic Kingdom Club Disneyland Calendar 17

WHO WILL BE DISNEYLAND'S 100 MILLIONTH GUEST?

One hundred million people is a lot of people, to say the least. One hundred million people is almost half the population of the United States. It's a figure accounting for more people than currently are living in the world's ten largest cities, and it's a number that Disneyland keeps its eye on. This summer, Disneyland will welcome its 100 millionth guest!

Continued

The arrival of this guest will be perhaps the Park's greatest moment during its sixteen years of entertaining people the world over. And, when the moment arrives, the 100 millionth guest will be received more royally than any king, queen, or president in Disneyland's history, a history that began on July 17, 1955.

Walt Disney opened Disneyland only after more than 20 years of dreaming and planning. Over 28,000 guests visited the Park on "Day One," and, after only seven weeks of operation, Disneyland welcomed its one millionth guest.

By 1957, Disneyland had entertained over five million guests, including President Sukarno of Indonesia, Chief Justice Earl Warren, and Vice President Richard Nixon. The Park had also played host to people from every state in the Union and from 60 foreign nations.

Disneyland's ten millionth visitor arrived on December 31, 1957, shortly after former President Harry S. Truman's visit in November, and, in 1959, the Park received its 15 millionth guest. Also, 1959 was the first year "the happiest place on earth" entertained five million people during a twelve-month period. (One famous "almost visitor" that year was Chairman Nikita Khrushchev of the Soviet Union.)

Disneyland's 20 millionth visitor arrived in April, 1960, and King Frederick IX and Queen Ingrid of Denmark toured the Park in October.

Within the next six years, the Park entertained more than 24 million guests, including Prime Minister Nehru, General and Mrs. Dwight Eisenhower, and Astronaut John Glenn. Harry James, Ray Anthony, Count Basie, Gene Krupa, Les Brown, Lionel Hampton, and Duke Ellington were but a few of the personalities that entertained guests during this period.

By 1968, more than 77 million visitors had been entertained at the Park, and, in August, 1969, that number grew to 85 million. (On August 16, an all-time, single-day attendance record was set when 82,516 guests filed through Disneyland turnstiles.)

In 1970, for the first time in its history, the Park welcomed ten million guests in a single year, bringing the total number of visitors who had been entertained at Disneyland to 95 million. Bobbie Gentry, Roger Williams, Peggy Lee, Judy Lynn, and The Righteous Brothers highlighted the long list of entertainers appearing in the Park from 1966 to 1970.

By the time the Park's 100 millionth guest arrives, Disneyland will have entertained people from every country in the world, including kings, queens, princes, princesses, presidents, governors, mayors, senators, congressmen, ambassadors, astronauts, cosmonauts, entertainers, and sport celebrities. But no one will have ever received a welcome like the one being prepared for Disneyland's 100 millionth guest.

Disneyland's 100 millionth guest will be representative of all the people who have visited "the happiest place on earth" beforehand, all 99,999,999 of them. That certainly calls for a very special welcome. And that welcome may be extended to you.

10¢
ONE WAY
DISNEYLAN

Former President Harry S. Truman, 1957.

Senator John F. Kennedy, 1959.

Disneyland

Prime Minister Nehru, 1961.

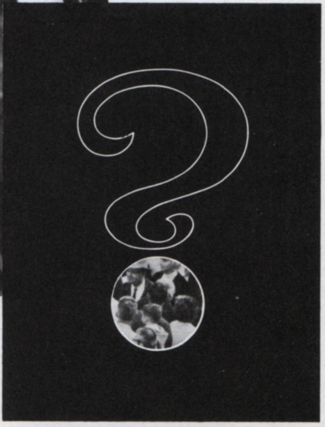
Emperor
Haile Selassie,
1967.

Senator
Robert Kennedy,
1968.

President-elect
Richard M. Nixon,
1968.

SILVER PASS
TO ALL
Disneyland
ADVENTURES

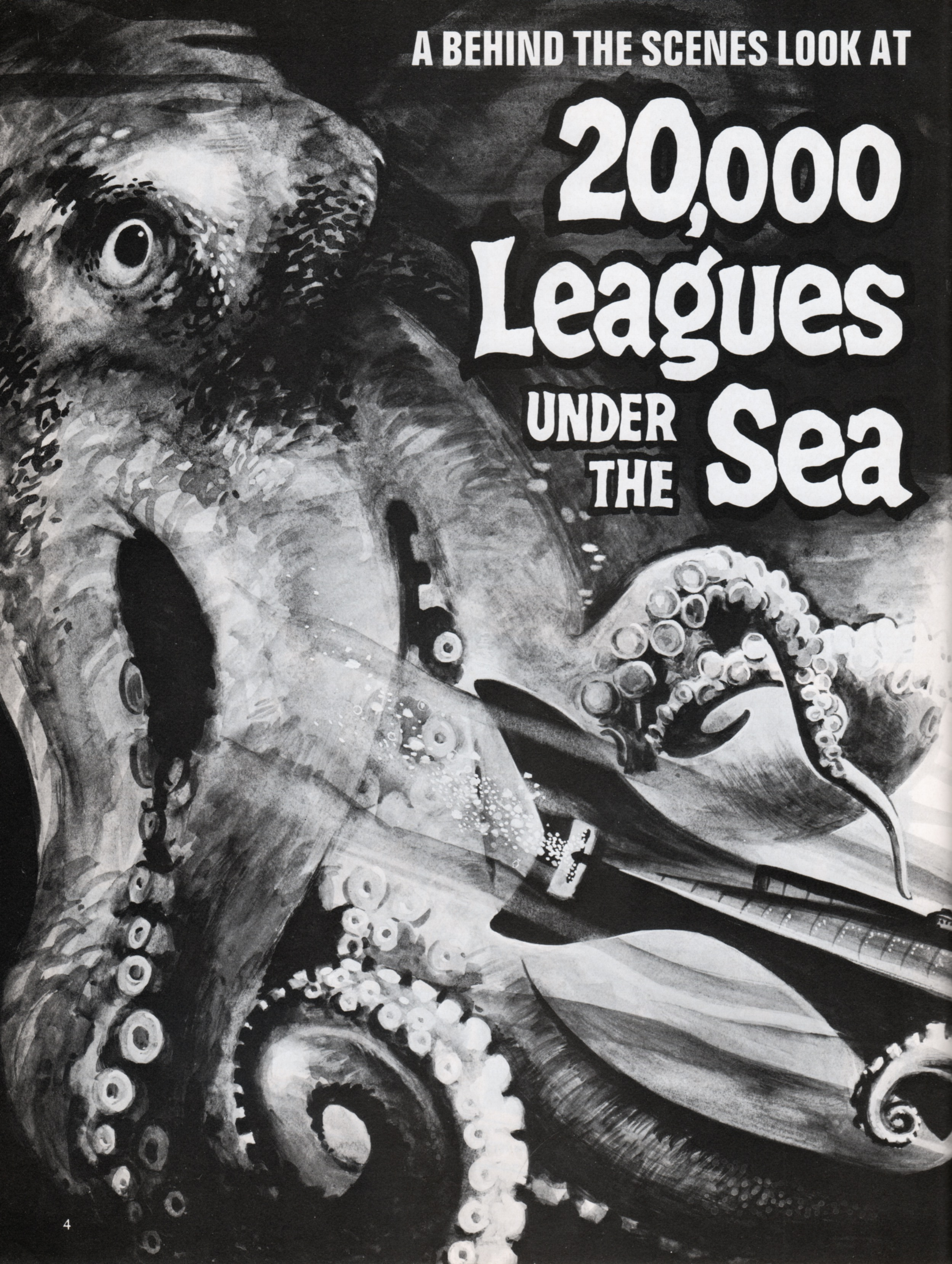
Mrs. Verda McFarlane, Disneyland's 10 millionth guest of 1970.



Disneyland's 100 millionth guest.

A BEHIND THE SCENES LOOK AT

20,000 Leagues UNDER THE Sea



THE WALT DISNEY CLASSIC SCHEDULED FOR RE-RELEASE THIS SUMMER

In 1870, Jules Verne startled readers around the world when he published his novel, "20,000 Leagues Under The Sea." With a few strokes of his pen, Verne introduced his audience to a strange, new craft, the submarine, and plunged them into the mysterious, uncharted world that lies deep beneath the sea.

Some 84 years later, in 1954, Walt Disney brought Verne's famous novel to the screen. Sunken treasure galleons, grotesque sea creatures, a man bent on destroying the world, a monstrous squid — all were brought vividly to life in movie theaters around the world. But Verne's prophetic story would have been impossible to film had Walt Disney not solved many of the problems that had scared other film makers away.

The biggest production headache, and the biggest, single attraction of the film, was the Nautilus itself.

Captain Nemo, commander of the sub in the story, didn't want his enemies to know that they were being attacked by a man-made machine, so he disguised the Nautilus to look like a monster of the deep. According to Verne, it had a battering ram snout, electric "eyes," a series of metallic ridges along its spine, and an enormous tail. In contrast, the sub's main lounge had to contain a pipe organ, a library, rare paintings, comfortable sofas and chairs, aquariums filled with unusual fish, and soft carpets.

Hundreds upon hundreds of sketches were submitted, rejected, and redesigned. Blueprints were drawn up, and a half dozen scale models, ranging from 18 inches to 22 feet, were constructed before Walt was satisfied that his Nautilus was identical to Verne's. When completed, the submarine was 200 feet long and 26 feet wide at its broadest point.

Although it had been decided to shoot a major portion of the underwater footage on location, certain sequences had to be filmed under controlled conditions in a studio tank. Accordingly, Stage #3 was constructed at the Burbank studios. It housed an enormous 90 x 165 foot tank that ranged in depth from 3 to 12 feet.

Story sketches also were made during this pre-filming period. These drawings helped all departments to "visualize" the narrative flow of the script. Once able to "see" what the finished film would be, the departments could eliminate expensive experimentation during actual production. More than 1,000 black and white sketches and nearly 300 full-color drawings were utilized on the film.

The actual production began on location three thousand miles from Hollywood. Surveys had been made from Catalina to the Caribbean to find exactly the right kind of water. It had to be clear, warm, filled with interesting fish and coral formations, and free of silt, mud, and other haze-forming elements.

The water around the famed resort town of Nassau in the Bahamas was judged to be perfect. Visibility, even 30 feet down, frequently extended to 200 feet; the water had a pleasing variety of blue and green shades; and there were more than 40 species of fish, ranging from harmless groupers to sharks, barracuda, sting rays, and giant turtles.

The move to Nassau called for logistics similar to those found in a military maneuver.

More than 20 tons of equipment were packed into 212 wooden crates. A fleet of six ships was assembled: an LCT was used as "main base," an LCM as the camera barge, and four speedboats as water taxis. And, because the men depended on compressed air when they worked beneath the water, two giant air compressors were flown in to fill the 350 cylinders, each of which held 200 cubic feet of air at 2,000 pounds pressure. (On an average day, the troupe would use 50 of these cylinders, or 10,000 cubic feet of compressed air.)

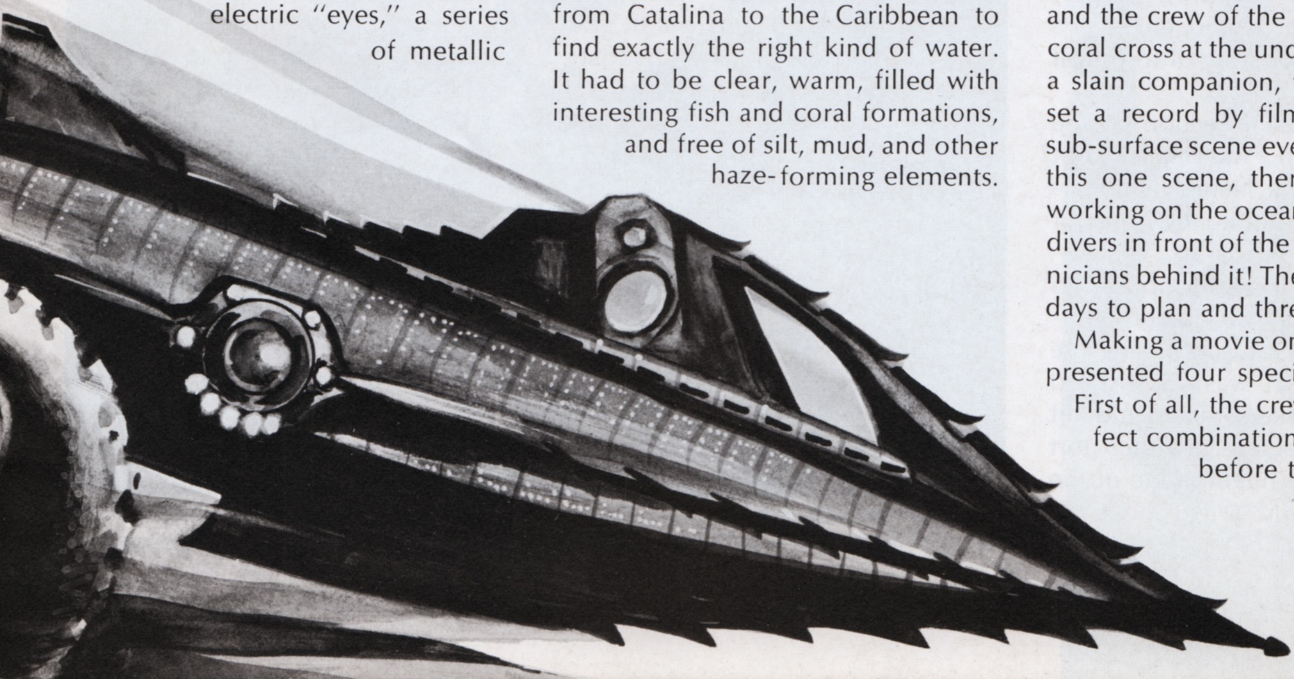
For eight weeks, the 54-man troupe worked in the waters around Nassau, their spectacular achievements forming many of the most memorable moments in the movie.

They shot more underwater footage than had ever been seen on film. They proved it was possible to stage intricate scenes under water with the same care and precision that would be possible on a sound stage. And, in one sequence, where Captain Nemo and the crew of the Nautilus raised a coral cross at the underwater grave of a slain companion, the Disney crew set a record by filming the biggest sub-surface scene ever attempted. For this one scene, there were 42 men working on the ocean floor: 20 actor/divers in front of the camera, 22 technicians behind it! The scene took two days to plan and three days to shoot.

Making a movie on the ocean floor presented four special headaches.

First of all, the crew needed a perfect combination of three factors before they could begin filming: bright

Continued



sunlight, clear water, and clean water. Two of the three would not have been sufficient.

Secondly, they had to wear strange apparatus, breathe compressed air, and suffer from exposure and fatigue.

Thirdly, it was virtually impossible to communicate under water. The crew invented a series of 12 hand signals to cover such basic things as "Cut," "Action," "Repeat Scene," and "Emergency — get me out of the water," but major alterations were out of the question.

Fourthly, the work time was limited. The crew had no more than 55 minutes from the time the first man "went on air" on the deck of the LCT until the last man was back on board the boat. And it took ten minutes to lower everyone to the ocean floor and another ten to bring them up.

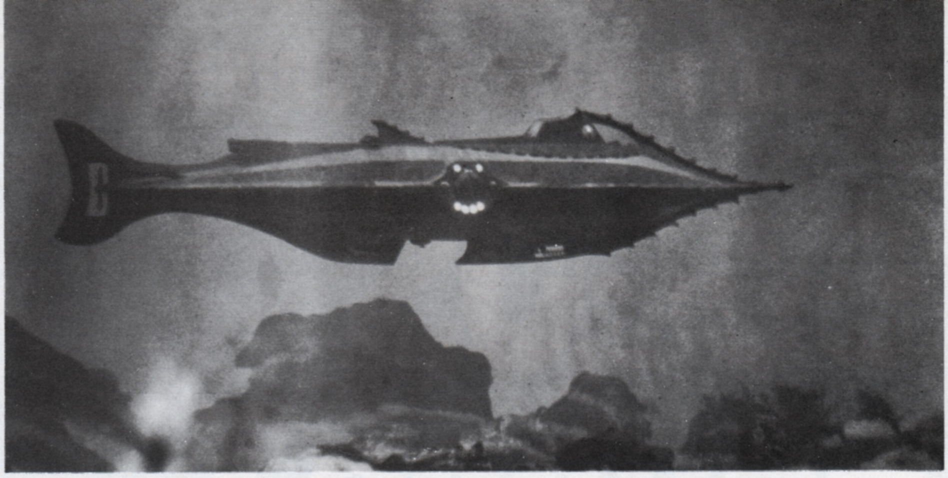
To make matters worse, the fish in the area were camera shy.

To solve the problem, native fishermen netted thousands of fish and kept them alive in pens. When the fish were needed, prop men would transfer them to nets and release them just out of camera range. Altogether, the crew used 3,000 groupers, 1,000 angel fish, 500 lobsters, 12 sting rays, 6 manta rays, 6 sharks, and fifteen 400-pound turtles.

Much of the action of the film, however, took place inside the Nautilus as it cruised serenely beneath the waters of the world. Built exactly to scale, many of the Nautilus' cabins measured a scant 8 x 10 feet. Into these cabins had to be placed several actors, a camera and crew, microphones and other sound engineer's gear, and the usual array of technical equipment.

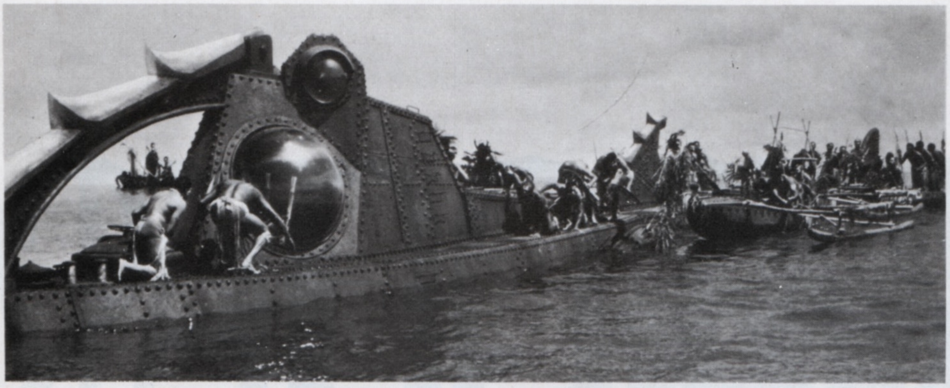
Building the main section of the "Abraham Lincoln," the ship sent out to destroy Captain Nemo's submarine, also turned out to be a major engineering task.

Because the ship was supposed to pitch, list, and wallow violently during its fight with the submarine, the entire 800-foot set was constructed on hydraulic rockers that could tilt as much as 30 degrees to either port or starboard. The huge bridge of the ship towered nearly 40 feet above the stage floor.

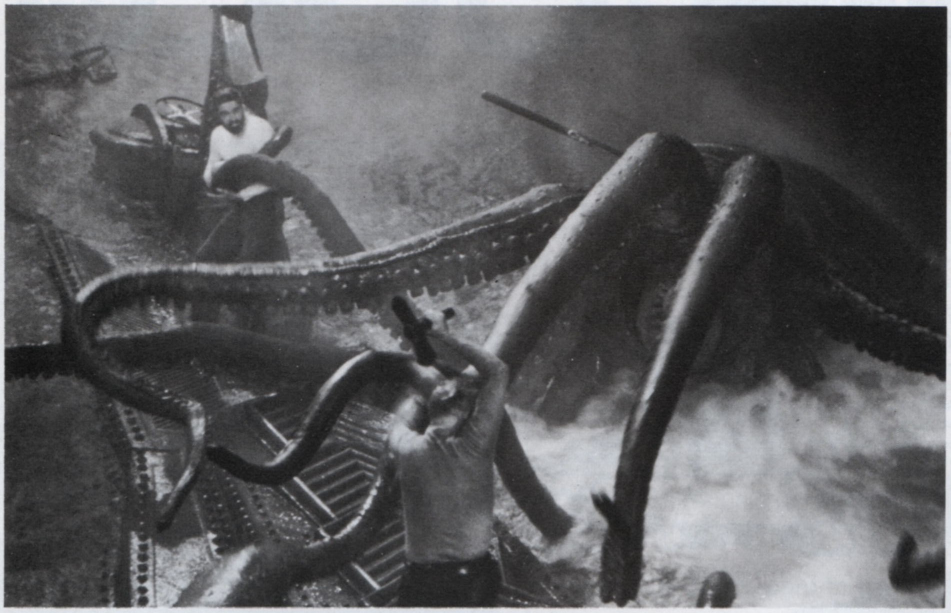

When completed, the Nautilus constructed for the movie was 200 feet long and 26 feet wide at its broadest point.

The cast included, from left to right, James Mason as Captain Nemo and Kirk Douglas, Peter Lorre, and Paul Lukas as the three lone survivors of the destroyed "Abraham Lincoln."

The burial scene found 42 men working on the ocean floor at one time: 20 actor/divers in front of the camera, 22 technicians behind it.



On location in Jamaica, the crew asked hundreds of local residents to play the part of South Sea head-hunters.



While 28 men operated the robot squid, another 100 backstage workers provided the lightning, rain, turbulent seas, and hurricane winds.

The action peak of the film comes when the Nautilus is attacked by a giant squid, one of the most awesome and feared monsters of the deep.

More than $200,000 and eight, grueling days were required to bring this thrilling battle to the screen.

Weeks of research and voluminous correspondence with oceanographers and scientists around the world revealed that squids have been known to possess tentacles 90 feet long and weigh in excess of 20 tons!

Although not quite that big, the beast created for the movie was still a masterpiece of horror. It featured eight tentacles measuring 40 feet each, two "feelers" at 50 feet each, great, yellow, bloodshot eyes, and a sharp, tearing beak. Constructed of rubber, steel springs, flexible tubing, glass cloth, lucite, and plastic, the Disney squid weighed over two tons and operated with the precision of a fine watch.

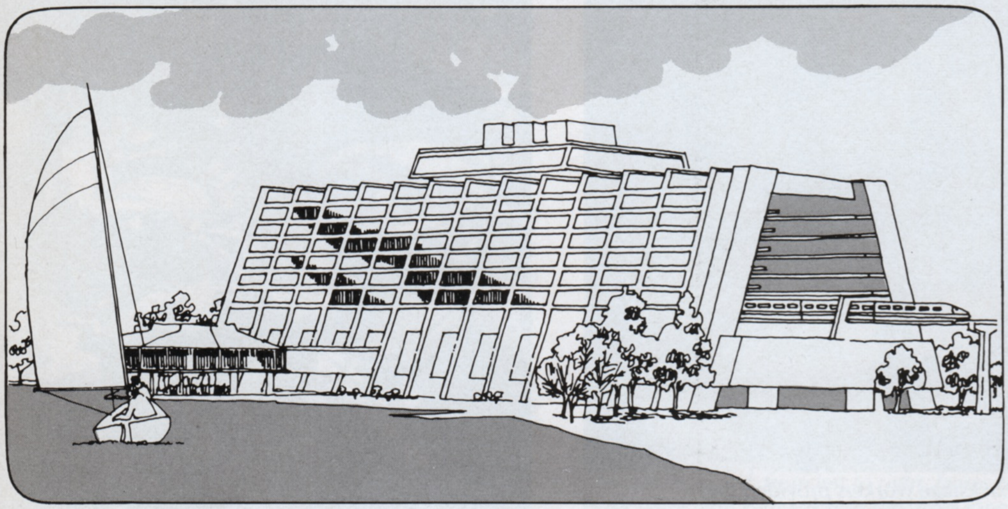
Starting fully submerged, it could rear up eight feet out of the water, its tentacles and feelers moving with frightening realism and its head bobbing in any direction while the beak snapped ferociously.

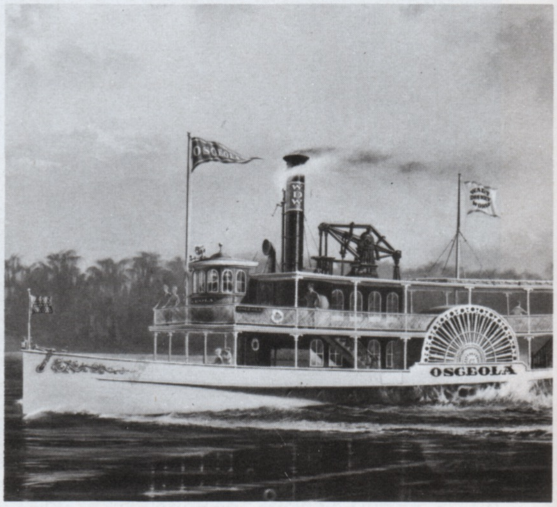
It took a staff of 28 men to operate the intricate remote controls. Working as much as 50 feet from the set, the crew could whip a tentacle around a struggling Nautilus crewman as easily as a cowboy lassoing a steer.

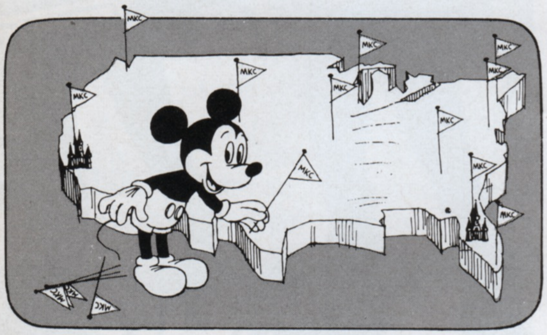
One of Walt Disney's greatest motion pictures, "20,000 Leagues Under The Sea" enlarges the scope and grandeur of a story that has held the world enthralled for over a century.

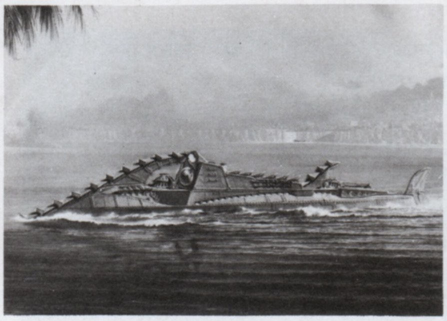
Starring Kirk Douglas, James Mason, Paul Lukas, and Peter Lorre, the movie will be re-released for your theatergoing fun this summer.

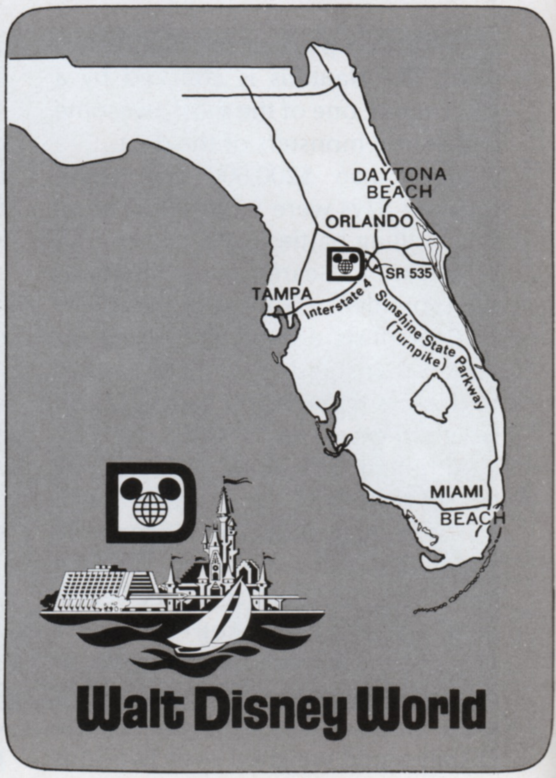
Walt Disney's MAGIC KINGDOM CLUB T.M. GOES

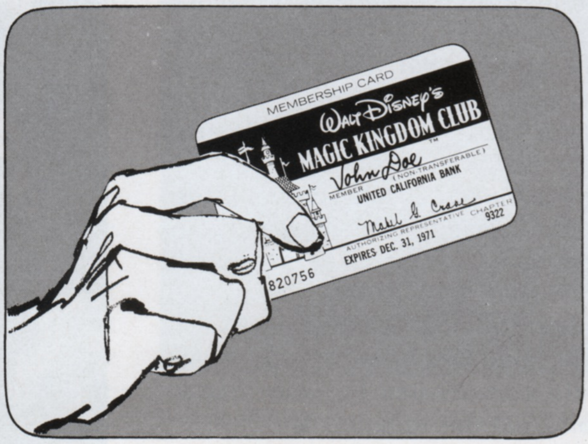









DAYTONA BEACH
ORLANDO
SR 535
TAMPA
Interstate 4
Sunshine State Parkway (Turnpike)
MIAMI BEACH
Walt Disney World


MEMBERSHIP CARD
Walt Disney's
MAGIC KINGDOM CLUB
TM
John Doe
MEMBER (NON-TRANSFERABLE)
UNITED CALIFORNIA BANK
Mabel G. Crane
AUTHORIZING REPRESENTATIVE CHAPTER
9322
EXPIRES DEC. 31, 1971
820756

NATIONWIDE

GOOD NEWS! As we go to press, it has just been announced that membership in California's largest and most unique club is being extended nationwide. This, to coincide with the opening of Walt Disney World in Florida in October, 1971.

This means that new Club Chapters now may be established at any qualified organization or military base with an active recreation program and 500 or more permanent personnel (California and Florida organizations need have only 200 or more). If your organization does not now offer membership in the Club, you might ask your Personnel Manager or Recreation Director to write on letterhead to: **Magic Kingdom Club Headquarters, 1313 Harbor Boulevard, Anaheim, California 92803.** There is no charge to you or to your employer. **No Individual Membership Cards Are Issued At Disneyland In California Or Walt Disney World In Florida.**

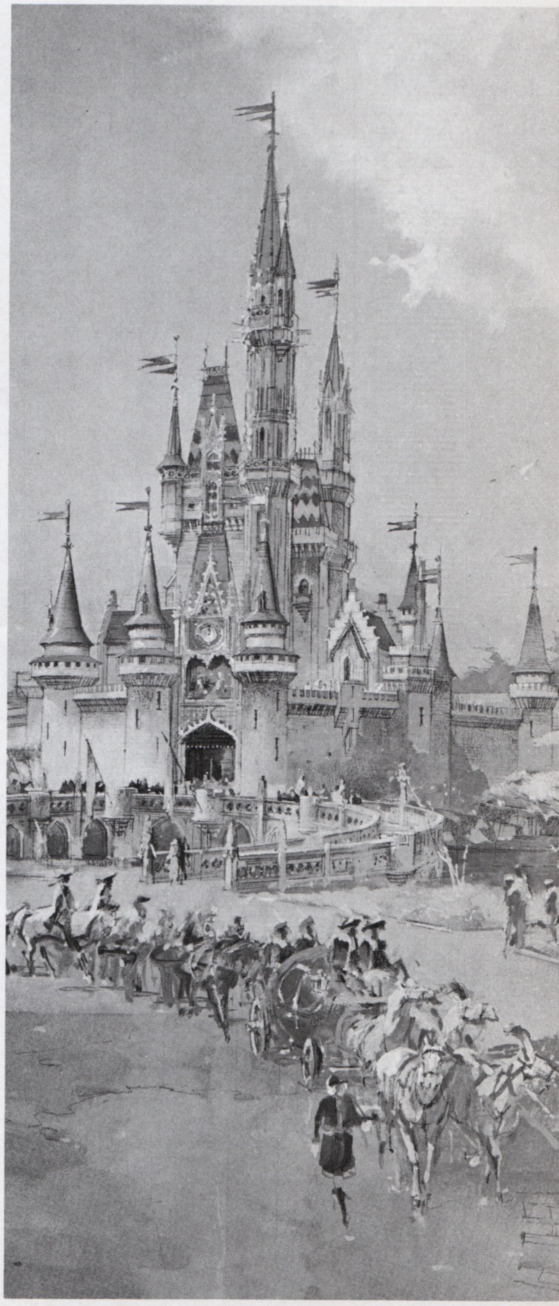
From your many letters, it is apparent that some readers want to know just what the card, once obtained, is "good for."

For more than a decade, millions of California families have enjoyed Disneyland to its fullest through membership in the Magic Kingdom Club. These families have received a better ticket book than that offered to the general public and at a price which is less than the general public pays. These are exclusive year-round benefits **for Club members only.** And now these same benefits are available to Club Members at Walt Disney World in Florida.

Referred to in the nation's press as the world's first "Vacation Kingdom," Walt Disney World is roughly twice the area of Manhattan, almost 80 times larger than Disneyland in Anaheim, and has two railroads and some 200 ships. Located 15 miles southwest of Orlando, near the center of the State, the "Vacation Kingdom" will encompass two towns, five lakes, three golf courses, and a 7,500-acre wildlife preserve. To quote the Augusta, Georgia, Sunday Chronicle-Herald, "More than a recreation or amusement center, it is an all-encompassing destination-vacation resort totally master-planned and coordinated so that each of its attractions complements the others."

It's vacation time, and perhaps you're planning a family trip this year. If you are, a current membership card is your magic key to all the fun and excitement at both "the happiest place on earth" in California and the "Vacation Kingdom" in Florida.

Milt Albright
Executive Director



summer scene

A look at Disneyland's upcoming lineup of entertainment.

If your excitement is musical entertainment, you'll be excited indeed about Disneyland's summer entertainment scene. More than ever, Disneyland promises to deliver the finest and most varied talent ever available in a single location. From the best of the rock world to the world of Dixieland jazz, music will throb and echo from every corner of the Park.

Summer nights on the Tomorrowland Stage will be alive with the songs of top name recording artists. Beginning June 21 and continuing through the first week of September, the Stage will feature two popular music shows each night, Monday through Friday. Highlights will include a fast-paced revue and a full pit orchestra. Star attractions will be booked for two-week programs.

From Monday through Saturday nights, the Tomorrowland Terrace will provide a colorful showcase for today's big-name rock groups. New programs will be presented each week throughout the season, beginning Monday night, June 21. And, to enhance the lively moods of the evening, there will be dancing on the Terrace floor during all performances.

Those who prefer their music in the versatile tradition of swing will be excited about the scene at the Plaza Gardens. For seven nights each week throughout the summer, the Gardens will host many of America's most brilliant big bands. And, as on the Tomorrowland Terrace, there will be dancing from the first downbeat until 1 a.m. Among the many stars already scheduled to appear are Wayne King, Harry James, Woody Herman, and Tex Beneke.

In the French Market, Teddy Buckner and his great Dixieland band will romp through a repertoire of favorite tunes every night except Friday. And, as added fare for buffs of these down-South sounds, the Park will devote the week of September 6-11 to "Dixieland at Disneyland." During this special summer finale, every stage in Disneyland will feature Dixieland talent, including such notable entertainers as Bob Crosby, the Dixieland All Stars, the Firehouse Five + 2, and a dozen other outstanding units. Midnight fireworks on the Rivers of America will further complement the Mardi Gras atmosphere of this six-day spectacular.

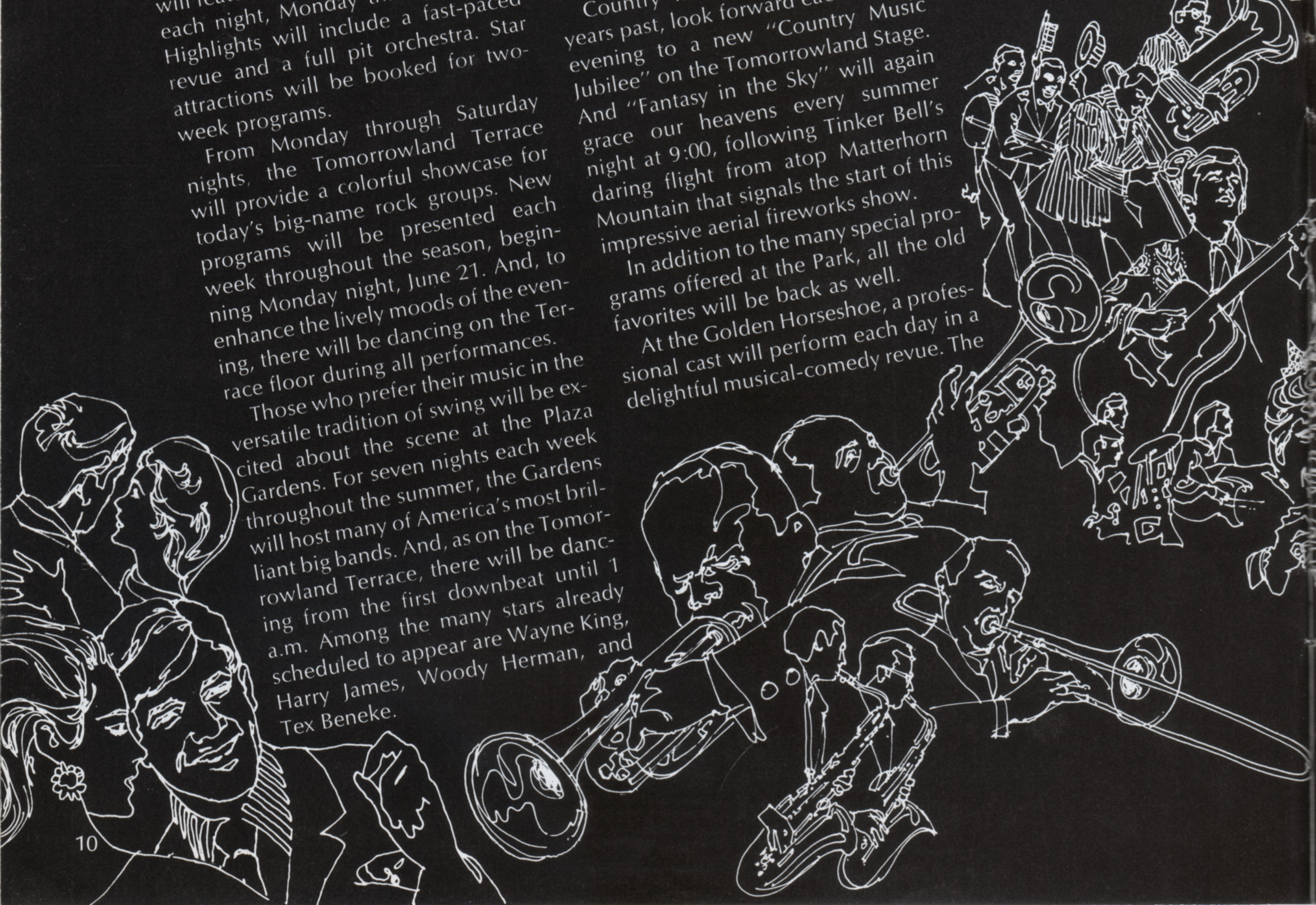
Country music lovers can, as in years past, look forward each Sunday evening to a new "Country Music Jubilee" on the Tomorrowland Stage. And "Fantasy in the Sky" will again grace our heavens every summer night at 9:00, following Tinker Bell's daring flight from atop Matterhorn Mountain that signals the start of this impressive aerial fireworks show.

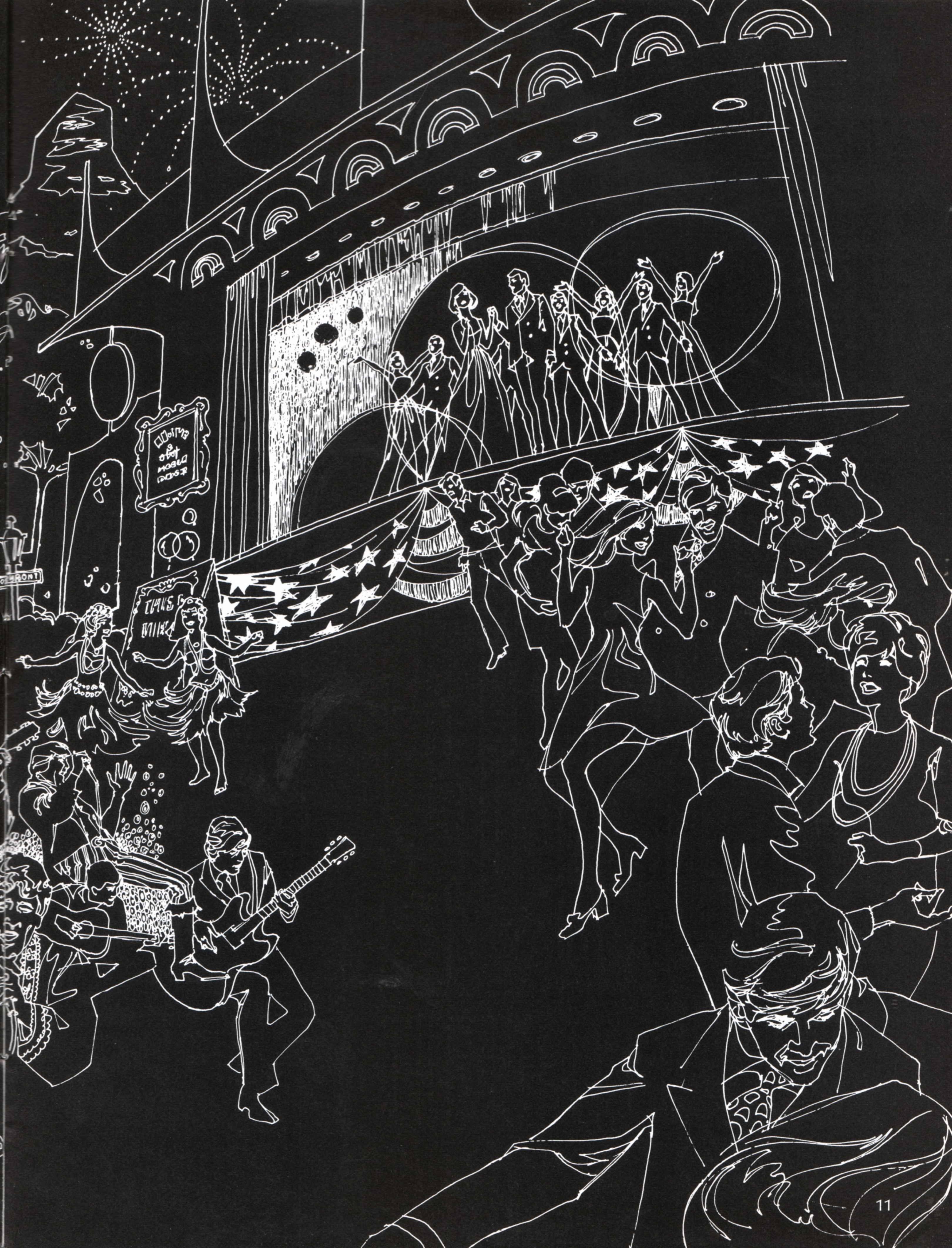
In addition to the many special programs offered at the Park, all the old favorites will be back as well.

At the Golden Horseshoe, a professional cast will perform each day in a delightful musical-comedy revue. The Adventureland Steel Band will entertain guests Sunday through Friday nights with their rhythmic tempos of the Caribbean. Meanwhile, an all-new Polynesian revue will create an enchanting mood for diners at the Tahitian Terrace.

Marching bands, guest choirs, Indian ceremonial dancers, the famous Disney characters, and a host of talented singers and musicians blended to the atmosphere of each Disney "land" will accentuate the many pleasures of summer in the Park. Every day and every night.

Why not let yourself go. Just for the fun of it.




THIS

gaf
Color Print Film

and now a word from...

GAF Features Disneyland in a new series of 30-second TV commercials.

The crew was in position. Cameras were ready. The actors had rehearsed their lines. And a crowd of guests, curious to see how a television commercial is put together, stood quietly on the sidelines in front of Sleeping Beauty's Castle.

Satisfied that all was in order, the director called for a last "quiet on the set," and video tape machines began recording a new, color, television commercial for GAF Corporation, maker of the official film and camera equipment for Disneyland and Walt Disney World. (Video tape, similar to audio tape used on home tape recorders, allows for instant playback of both picture and sound.) To the onlooker it all seems rather simple: get a few actors, put them in front of some cameras, and shoot. But that's only the middle.

A few days prior to the actual taping, an advance production team spent an entire day scouting Disneyland for the best background settings for the commercial. Hours were spent taking photographs, discussing camera angles, and selecting locations for microphones. Once it was determined that Fantasyland's Sleeping Beauty Castle and Bank of America's "It's A Small World" would be the best locations, the project was given the "go ahead."

On the day of the taping, just before sunrise, actors (including GAF's official television spokesman, Henry Fonda), technicians, advertising

gaf gaf
PHOTO SALON

GAF's "Photo Salon" is located on Main Street, U.S.A.

Everything is set and ready to go. Then Dumbo arrives.

agency representatives and Disneyland personnel moved into the Park to ready the set.

Portable camera dollies, video and audio gear, hundreds of feet of cable, lights, reflectors, and three 20-gallon containers of black coffee were positioned near the shooting sites. Mobile trailers that served as dressing rooms and production offices had to be positioned in the backstage area. And, since a child actress was to appear in one of the commercials, a trailer was turned into a temporary school room. (California state law requires teaching facilities be provided on location when school-age children are involved in film productions.)

Once the equipment was set up, it was positioned, aligned, repositioned, and realigned to insure perfect audio and video quality. Portable TV monitors were set up around the location so everyone could view the "instant replay" of a taped segment and check for quality and picture content. (No tape can be accepted for broadcast if even the slightest flaw is evident.)

Although only two 30-second commercials were recorded and only two locations were used, the filming took the entire day — thanks to such things as singing wishing wells, roaring waterfalls, and a character named Dumbo.

The first location shooting took place in front of Sleeping Beauty's Castle. Halfway through the taping session, just as Henry Fonda was commenting on the fine quality of GAF color print film, echoing sounds of "I'm wishing for the one I love" started flowing from the wishing well at the right of the Castle. Designed to create a magical atmosphere for the guests, the musical show that came from the well every five minutes did little for Fonda's sales pitch.

As technicians hurried to temporarily disconnect the well's audio show, the director also asked that the waterfalls on the Matterhorn be shut off. (The microphones being used were so sensitive that the least amount of background noise became a distraction.) Even the ragtime piano player at Coke Corner, over one block away, had to stop playing during the morning shooting sessions. Only after a dozen "takes" were the director, agency president, and actors satisfied. Any small imperfections or flaws that might be noticed later could be edited out (or the best segments of the dozen takes could be edited together) to insure a perfect 30-second commercial.

Shortly before noon, the production crew moved to their second location, Bank of America's "It's A Small World."

Once again, all audio and video gear was set up and double checked, new camera angles were worked out, dialogue was rehearsed, and lights and microphones were positioned. Even the most minute detail received considerable attention. Then Dumbo arrived.

A set of gigantic ears attached to a large, grey body, Dumbo was anything but minute. He was a flying elephant. And, unlike Mickey Mouse, who was also appearing in the second commercial, Dumbo caused a bit of consternation.

Because of the camera angles involved, Dumbo's size completely overshadowed most of the background. His aerodynamic ears even managed to block out the view of the Matterhorn in the distance. Thus, cameras had to be moved, lights had to be readjusted, and actors and sound equipment had to be repositioned. When the crew finally was ready to begin shooting, everything but the Small World attraction itself had been juggled around to squeeze Dumbo comfortably into the picture.

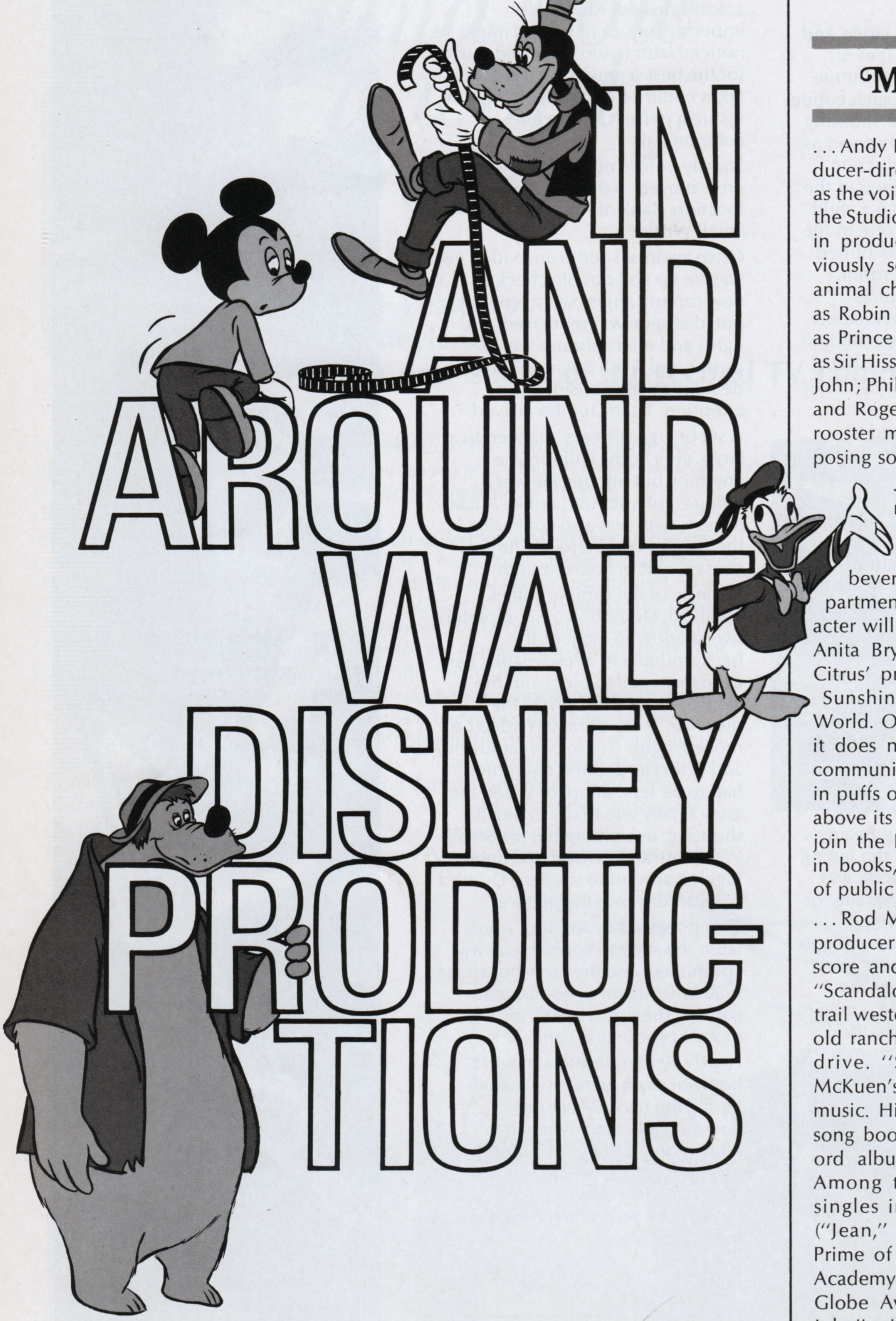
Two dozen takes and four hours later, the second commercial was completed, and the crew began the final breakdown of equipment, packing their gear neatly into the mobile production vans.

Nearly 40 people and almost 12 hours of work were involved in taping the two 30-second commercials. And, when they appear on TV, they'll no doubt prompt some viewer to say: "I'll bet it's great knowing your work is going to be seen and enjoyed by millions of people all over the country."

But that's only the end.

GAF spokesman,
Henry Fonda

IN AND AROUND WALT DISNEY PRODUCTIONS



Movies

. . . Andy Devine has been set by producer-director Wolfgang Reitherman as the voice of Friar Tuck, a badger, in the Studio's new cartoon feature now in production, "Robin Hood." Previously set to give voice to other animal characters are Tommy Steele as Robin Hood, a fox; Peter Ustinov as Prince John, a lion; Terry Thomas as Sir Hiss, a snake counselor to Prince John; Phil Harris as Little John, a bear; and Roger Miller as Allan-A-Dale, a rooster minstrel. Miller is also composing songs for the picture.

. . The Studio has created a new cartoon character called "Orange Bird" for exclusive use in the food and beverage field by the Florida Department of Citrus. The new character will play a major role with Miss Anita Bryant in the Department of Citrus' promotional activities in the Sunshine Pavilion at Walt Disney World. Orange Bird is unique in that it does not talk, whistle, or sing. It communicates by expressing thoughts in puffs of orange smoke that appear above its head. Orange Bird will also join the Disney family of characters in books, records, and other means of public exposure.

. . . Rod McKuen has been signed by producer Bill Walsh to compose the score and sing the theme songs for "Scandalous John," the Studio's off-trail western starring Brian Keith as an old rancher on a wild, one-cow trail drive. "Scandalous John" marks McKuen's first venture into western music. His work ranges from books, song books, and folios through record albums and single recordings. Among the latter, he has had 11 singles in the million-seller class. ("Jean," his theme song for "The Prime of Miss Jean Brodie," was an Academy Award nominee and Golden Globe Award winner.) "Scandalous John" will be released this summer.

Wonderful World of Disney

. . . Features for the months of June through August are: "The Boy Who Stole The Elephant" on May 30 and June 6; "It's Tough To Be A Bird" on June 20 ; "Cristobalito, The Calypso Colt" on June 27 ; "Square Peg In A Round Hole" on July 4; "The Wacky Zoo of Morgan City" on July 11 and 18; "Hang Your Hat On The Wind" on July 25; "A Boy Called Nuthin" on August 8 and 15; "Comanche" on August 22 and 29; and "Ida, The Offbeat Eagle" on September 5.

Disneyland

. . . Mrs. Robert Clausen of Summit, N.J., Mrs. Frank Davis of Stanhope, Iowa, and Mrs. Marianne Cervenka of St. Paul, Minnesota were picked to be "Cinderellas For A Day" during Disneyland's Cinderella Festival held in early March. Each of the ladies received five new wardrobes, landscaping services for her home, and a $500 donation to the organization or charity of her choice. Made up of three, special, ladies' days, the Festival featured fashion shows, garden tours, and a souvenir, recipe booklet of Disneyland's gourmet specialties.

Facts & Figures Department

. . . During the past 12 months, Park telephone operators processed just over 2,900,000 phone calls. The most frequently called Disneylander: Mickey Mouse.

. . . During its 15 years of parading the two-block-long Main Street, U.S.A., the Disneyland Marching Band has stepped off just over 1,500 miles.

. . . Disneyland's $3 million landscape panorama is composed of 750 plant species from 40 nations. More than 800,000 bedding plants are planted annually.

. . . To date, the Disneyland/Alweg Monorail System has carried more than 38 million passengers a total of almost one million miles since the system was inaugurated in 1959. That distance is equal to well over 40 trips around the world at the equator.

. . . In 1961, Disneyland hosted its first all-night Grad Party for graduating high school seniors. A total of 8,148 graduates attended from 32 schools. This year, seven Grad Nites will be held to entertain over 100,000 graduates from over 450 schools.

Walt Disney World

. . . Between 20 and 25 major American companies are expected to participate in Walt Disney World by the time it opens in October. Confirmed are such business firms as Borden, Inc., Coca-Cola, Eastern Airlines, Florida Citrus Growers, GAF, Gulf Oil, Hallmark, Kal Kan Foods, Oscar Mayer, and Savannah Foods. Negotiations continue with Edison Electric Institute, Frito-Lay, Johns-Manville, Monsanto, Pepsi-Cola, Planters Peanuts, RCA, J. M. Smucker Co., and Welch's. Some of the participants will sponsor major attractions; others will sponsor exhibits or restaurants or provide their products or special services for guests.

. . . More than 750,000 visitors have toured Walt Disney World's Preview Center since it opened in mid-January, 1970. The Center features construction progress photographs, scale models, art renderings, and a colorful motion picture presentation outlining the first five years of the mammoth project. The $500,000 Preview Center is open every day from 9 a.m. to 5 p.m. It is located on the shore of Lake Buena Vista at the intersection of Interstate 4 and State Route 535, 15 miles southwest of Orlando. Admission is free.

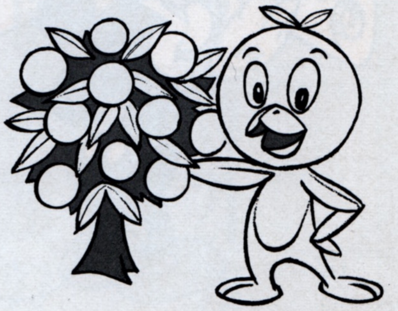
. . . An 18-minute, color/sound film, describing the exciting things to come at Walt Disney World, is available to civic and professional groups throughout the United States. Available without charge, the film describes the 2,500-acre "Phase I" development of the total destination vacation resort, including the "Magic Kingdom" theme park. To obtain the film, groups should mail their requests to: Walt Disney 16mm Film Exchange, 800 Sonora Avenue, Glendale, California 91201. At least three weeks should be allowed to insure delivery by the desired showing date.

Educational Materials/ 16 and 8mm Film

. . . The Division's newest educational motion picture is titled "A World Without Money." The film outlines the roles played by credit cards in today's economy and the effect they have on society. To be released soon, the film will be available for use by schools, business, and industry.

Music and Records

. . . It's a sound track summer this year. Rod McKuen's score for the movie "Scandalous John" will be released along with the sound track from "Bedknobs and Broomsticks," the new Disney musical featuring Angela Lansbury and David Tomlinson. McKuen's work will be released in June; "Bedknobs and Broomsticks," sometime between June and August.



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WALT DISNEY'S MAGIC KINGDOM CLUB TICKET INFORMATION

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FLORIDA

Walt Disney World

COMING NEXT ISSUE:

COMPLETE TICKET INFORMATION FOR "THE VACATION KINGDOM OF THE WORLD"

CALIFORNIA

Disneyland

SUMMER 1971

MAGIC KINGDOM CLUB

	COUPON MAKE-UP A 10c	B 25c	C 40c	D 70c	E 85c	General Admission Ticket
	(1)	(1)	(3)	(3)	(4)	(1)

SPECIAL 12-RIDE BOOK	Value	Box Office Price
ADULT	($10.55)	$4.75
JUNIOR (12 through 17)	($ 9.95)	$4.25
CHILD (3 through 11)	($ 7.80)	$3.75

NOT AVAILABLE TO THE GENERAL PUBLIC

Summer Special Ticket Books and Prices Effective Through September 12, 1971

PHONE: MAGIC KINGDOM CLUB HEADQUARTERS — EXTENSION 511

REGULAR TICKET BOOKS

	COUPON MAKE-UP A 10c	B 25c	C 40c	D 70c	E 85c	Admission Ticket
10-Ride	(1)	(1)	(2)	(3)	(3)	(1)
15-Ride	(1)	(2)	(3)	(4)	(5)	(1)

	Value	Box Office Price
10-RIDE TICKET BOOK		
ADULT	($9.30)	$4.95
JUNIOR (12 through 17)	($8.70)	$4.45
CHILD (3 through 11)	($6.65)	$3.95
15-RIDE TICKET BOOK		
ADULT	($12.35)	$5.95
JUNIOR (12 through 17)	($11.75)	$5.45
CHILD (3 through 11)	($ 9.50)	$4.95

SPECIAL INFORMATION...

One leader to be given Free ADMISSION ONLY when accompanying group of 15 children and juniors purchasing ticket books (commercially-sponsored groups excepted).

Group Services Office MUST be contacted two days prior to the trip to Disneyland to confirm final arrangements.

On arrival, ONE PERSON must pick up the ticket books at the "Pre-Arranged Groups" window and distribute them to the group.

PHONE: GROUP SERVICES — EXTENSION 516

GENERAL ADMISSION ONLY

Entitles guests to admission to Disneyland, its free shows, exhibits, and entertainments, and to visit five "lands" and Main Street.

ADULT	$3.50
JUNIOR (12 thru 17)	$2.50
CHILD (3 thru 11)	$ .75

SO THAT YOUNG PEOPLE may become better acquainted with one of the greatest figures in American History, all Disneyland visitors 17 years of age or under are invited to be guests of Walt Disney Productions, to spend a few GREAT MOMENTS WITH MR. LINCOLN. A complimentary admission is included with each main entrance ticket, for Juniors and Children.

PRICES SUBJECT TO SEASONAL VARIATION

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WALT DISNEY'S MAGIC KINGDOM CLUB DISNEYLAND CALENDAR

JUNE 1971

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1 OPEN 10-7	2 OPEN 10-7	3 OPEN 10-7	4 OPEN 10-7 Grad Nite 11-5	5 OPEN 8-1
6 OPEN 8-10	7 OPEN 9-10	8 OPEN 9-10	9 OPEN 9-10	10 OPEN 9-10 Grad Nite 11-5	11 OPEN 9-10 Grad Nite 11-5	12 OPEN 8-1
13 OPEN 8-10 Angel — Disneyland Fun Day 4-12	14 OPEN 9-10	15 OPEN 9-10 Grad Nite 11-5	16 OPEN 9-10 Grad Nite 11-5	17 OPEN 9-10 Grad Nite 11-5	18 OPEN 9-10 Grad Nite 11-5	19 OPEN 8-1
20 OPEN 8-1	21 OPEN 8-1	22 OPEN 8-1	23 OPEN 8-1	24 OPEN 8-1	25 OPEN 8-1	26 OPEN 8-1
27 OPEN 8-1	28 OPEN 8-1	29 OPEN 8-1	30 OPEN 8-1			

JULY 1971

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				1 OPEN 8-1	2 OPEN 8-1	3 OPEN 8-1
4 OPEN 8-1 Independence Day	5 OPEN 8-1	6 OPEN 8-1	7 OPEN 8-1	8 OPEN 8-1	9 OPEN 8-1	10 OPEN 8-1
11 OPEN 8-1	12 OPEN 8-1	13 OPEN 8-1	14 OPEN 8-1	15 OPEN 8-1	16 OPEN 8-1	17 OPEN 8-1 Disneyland's 16th Birthday
18 OPEN 8-1	19 OPEN 8-1	20 OPEN 8-1	21 OPEN 8-1	22 OPEN 8-1	23 OPEN 8-1	24 OPEN 8-1
25 OPEN 8-1	26 OPEN 8-1	27 OPEN 8-1	28 OPEN 8-1	29 OPEN 8-1	30 OPEN 8-1	31 OPEN 8-1

AUGUST 1971

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1 OPEN 8-1	2 OPEN 8-1	3 OPEN 8-1	4 OPEN 8-1	5 OPEN 8-1	6 OPEN 8-1	7 OPEN 8-1
8 OPEN 8-1	9 OPEN 8-1	10 OPEN 8-1	11 OPEN 8-1	12 OPEN 8-1	13 OPEN 8-1	14 OPEN 8-1
15 OPEN 8-1	16 OPEN 8-1	17 OPEN 8-1	18 OPEN 8-1	19 OPEN 8-1	20 OPEN 8-1	21 OPEN 8-1
22 OPEN 8-1	23 OPEN 8-1	24 OPEN 8-1	25 OPEN 8-1	26 OPEN 8-1	27 OPEN 8-1	28 OPEN 8-1
29 OPEN 8-1	30 OPEN 8-1	31 OPEN 8-1				

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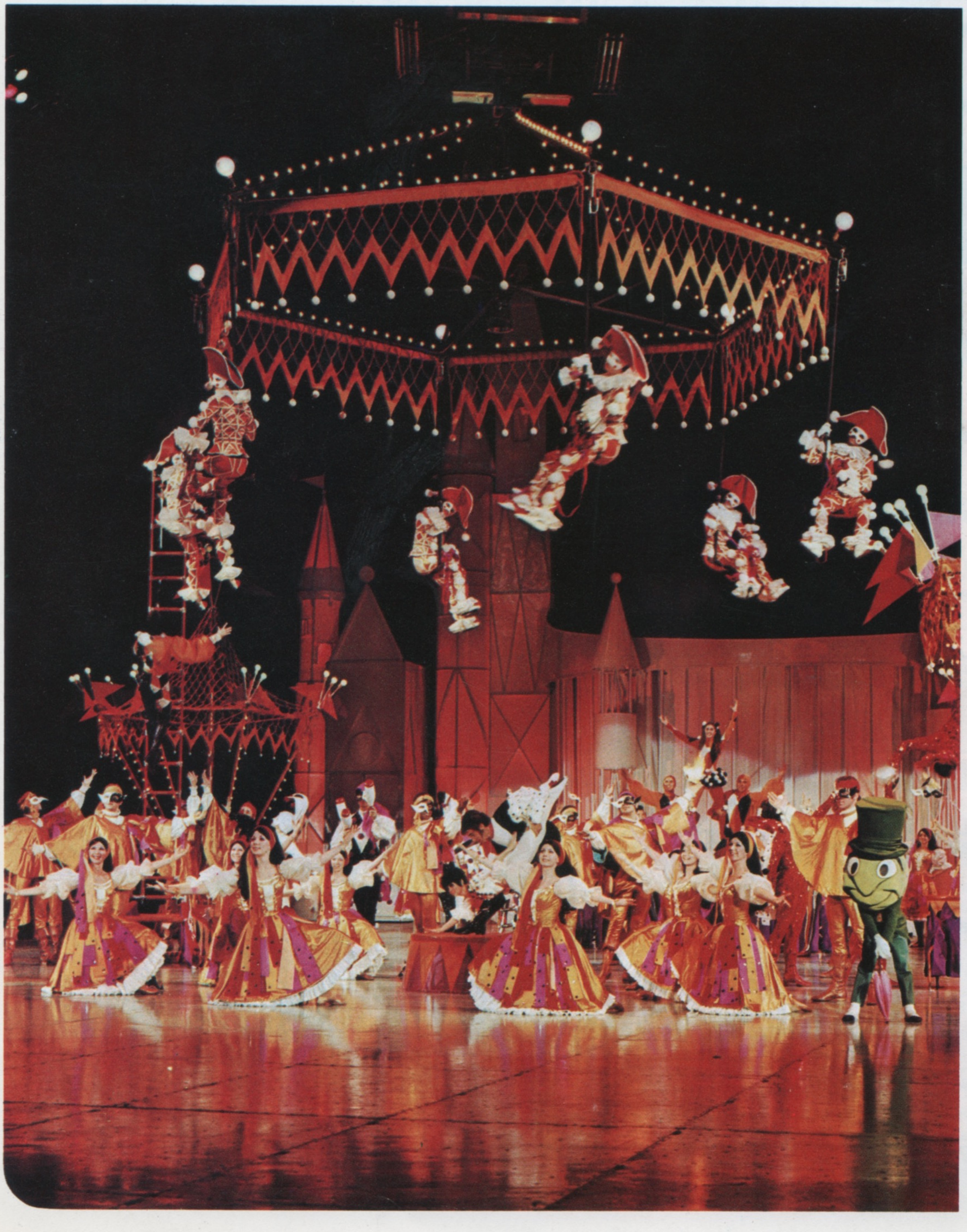

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SPECIAL DISCOUNTS TO MKC MEMBERS

Get detailed information at Your Personnel, Recreation or Special Services office.

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